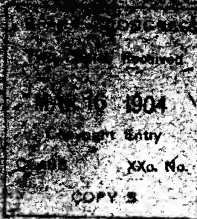


March, 1904

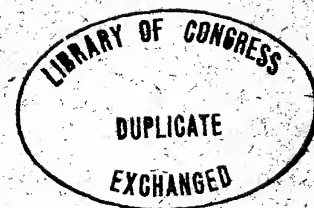
No. 1



THE

ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY

E. L. Ashford,

Assisted by Karl H. Lorenz

TERMS

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TABLE OF CONTENTS.

EDITORIAL.

PIPE ORGAN PLAYING,	- - - -	1
IMPROVISED ORGAN VOLUNTARIES,	- - - -	1
ORGAN IMITATIVE STOPS,	- - - -	2

MUSIC.

CORO FUGATO,	- - - -	V. Novello, 3
AN EASTER ALLELUIA,	- - - -	E. L. Ashford, 4
ANDANTE PASTORALE,	- - - -	Arthur W. Marchant, 6
POSTLUDE,	- - - -	D'Auvergne Barnard, 8
LENTO,	- - - -	August Reinhard, 9
PRELUDE,	- - - -	A. H. Mann, 10
OFFERTORY,	- - - -	Fr. Abt, 12

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TABLE OF CONTENTS.

1. "Gebet".....	L. Beethoven	3. "Nuptial March".....	E. L. Ashford
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MARCH, 1904.

PIPE ORGAN PLAYING.

(CONTINUED FROM JANUARY NUMBER.)

The surest, and also the quickest road to an independent and free pedal, is to practice the pedal and *left hand* parts together, leaving the notes for the right hand until the other two parts move easily. It is quite as natural for the feet to follow the bend of the left hand, as for the 5th finger to drop when the 4th is being used. For this reason especial exercises for the pedal and left hand will be found useful to the beginner. These should be in *contrary* motion, and the notes of different rhythmic value. Years ago, when in the teaching arena, I found nothing better for this purpose than "Stainer's Organ Instructor," and feel safe in giving it a word of commendation to those students who, from force of circumstances, must accomplish what they can without the help of a teacher. Just here a word in regard to the proper manner of using the pedals in playing hymns and anthems.

Many (so called) organists *pump out* the notes of the bass part on the pedal, lifting the foot at every note even when the same tone is repeated. They seem to think that by this means they can make the singing of the choir and congregation more prompt and decided. This is altogether a mistake, and the only thing they accomplish is to produce a series of grunts at regular intervals quite out of keeping with the spirit of church music. The large pipes of the pedal stops naturally speak more slowly than the small ones of higher pitch, and their beauty and usefulness consists principally in their deep, pervading tone, which is heard to best advantage in long sustained notes.

Many organists are afflicted with what might be called the *pedal habit*. They feel called upon to use the pedals as the prayer book directs them to confess their sins, viz: "At all times and in all places." This

fault is most glaring in playing accompaniments for solos. Unless the accompaniment happens to be of a very florid character, (such as broken arpeggia in the left hand) a much better effect can be gained by playing with hands alone leaving the pedal for the climaxes. Of course, this is a matter that will admit of no cut and dried rule, and must always be governed by the individual case.

In playing the accompaniments of anthems, many fine effects can be gained by a judicious suppression of the pedal in piano passages; for, if the pedal is left off for even a few measures, its re-entry attracts attention, and adds force and body to a crescendo or forte passage. But the organist who does *not* pedal well, must be careful in selecting occasions for its dis-use, and not decide to leave it off simply because the phrase may be difficult of execution, for it is, as a rule, the more difficult passages that require pedal support, and a phrase, once begun with the pedal, must be finished with it, and not left—at the crucial moment—suspended in the air like Mohamet's coffin.

In music written especially for the pipe organ, the pedaling is either written out in full on a separate staff, or indicated by small notes in the left hand part; but in anthems and hymn tunes, the player is left to his own discretion, (or destruction.) One or two practical illustrations as to the best method in the above mentioned cases, will possibly prove useful to many of our readers. The first example given is the familiar tune "Federal Street." It is often played thus:



The effect would be better with the pedal an octave higher and sustained as follows:



The following familiar chorus begins with a unison passage, and the pedal need not be introduced until the voices take up the harmony.



IMPROVISED ORGAN VOLUNTARIES.

There is always a great temptation for young organists to indulge to freely in extemporizing their organ preludes. There is a fascination in allowing their thoughts flow in unpremeditated channels, especially where there is an organ with a charming variety of stops, because with each phrase there is a temptation to exhibit one's sense of tone color in pleasing combinations, to the detriment of the musical form which exists independently of the registration.

To a novice, every new melody and chord which he thinks he invents, fills his mind with the illusion that these arias and harmonies are also fresh to others, in which he mistakes. In persisting in this habit he soon gets into a routine of modulations and cadences which are monotonous, and which he should guard against, as this is apt to degenerate into insipidity.

The practice of improvisation in one's studies is not to be depreciated, but before such unfinished work is given to the public, the student must be well grounded in the models of the art which have been written by good composers. The very first effort in improvisation should be couched in strict time, with symmetrical phrases and periods, in just as good form as a printed or written composition. The gift should be earnestly cultivated, as it gives an organist great freedom of manipulations and registration, so that often when an inspiring thought flows through his mind on certain occasions his impassioned interpretations will kindle intense emotions in the minds of the listeners. —WM. HORATIO CLARKE, *in the Musician*.

ORGAN IMITATIVE STOPS.

At some period or other we have all heard and read of the development of the organ on orchestral lines, a statement that loses sight of the fact that the organ and the orchestra are two essentially different things; they always have been and always will be. The idea of development on orchestral lines is an impossible one, the thing being irreconcilable and incompatible. How, I ask, is it possible for a pair of hands and a pair of feet to perform the various functions and follow the independent and separate ways of a hundred players who form the orchestra? It would be a sad day if the organ were ever developed into a mimic orchestra! It could be nothing better. Bad enough it is to have drums attached to an organ, and sheets of tin or iron to represent storm effects, and even dried peas rattled to resemble hail, the warbling of birds, etc. The bad taste of times gone by has even introduced such atrocities, as the above mentioned as adjuncts to the organ.

Organ reed stops were probably first introduced into the organ for the sake of power and variety of tone. They eventually developed into imitative stops, and in early days were (just as were the orchestral instruments themselves) no doubt very crude, uneven, and in all probability very unmusical in tone and effect. At the present time some of the so-called imitative stops are marvelous reproductions of the tones of orchestral instruments; but, though we have arrived at a wonderful imitation of various tones, we are far from reproducing the dynamic expression of orchestral instruments, such as is on stringed instruments effected by the bow, vibrato, etc., and upon other instruments by regulation and control of wind pressure. Our only reliable means of (organ) expression—except in the case of some organs (mostly continental) which have free reed stops, such as the physharmonica, which can be (and are) controlled by the player by increasing and diminishing the pressure of wind as in the harmonium—is the swell box, with its cumbersome shutters. Still, in spite of these drawbacks, imitative orchestral stops have a place (and will retain that place) in the organ, as additions to the organ tone proper, but not as substitutes for that tone.

As I have stated, reed stops were, in the first instance, probably introduced into the organ for the sake of variety of tone and additional power; but now they are admittedly placed there for the reproduction, so far as possible, of orchestral tones and effects. This, how-

ever, is not developing the organ, as a musical instrument, on orchestral lines. The greatest shortcomings of imitative stops, from a tonal point of view, is their want of power. We have excellent reproductions of Clarionet tone for piano passages, but we can get no forte equal to the forte of the orchestral instrument. A Grosse Clarionet in a swell box is the nearest thing that we have. The orchestral Flute, strange to say, has not been so well imitated as the Clarionet, Oboe, Bassoon, or Cor Anglais. Our Organ Flute tones are, however, well varied and beautiful in themselves.

Imitative organ stops, if good to begin with, have their character entirely destroyed when any of the foundation organ toned stops are added. I do not agree with any writers who think it necessary to add the Flute of 8 feet to the Clarionet (unless it be given additional power) or a Dulciana or Salicional to the orchestral Oboe. Such things belong to the era of two-stave organ arrangements "from the works of the great masters" as they were termed. And *en passant*, while on the subject of imitative stops, surely it is time that we discarded many of the terms which stand for one and the same thing—*i. e.*, Cremona (which particular name must, in the first instance, have been adopted on the supposition that the stop resembled a Cremona violin), Cromorne, Krumhorn, all of which virtually mean Clarionet. Corno di Bassetto and Saxophone are, however, useful and convenient to use when the stop is of 16 feet pitch, as being the names of the instruments which in the orchestra (when required) continue the downward tone and compass of the Clarionet group.

Organ imitative stops, particularly those played from the Solo manual, and which of course should always be placed in the swell box, also approach in power (as nearly as possible) those of the orchestral instruments. The effect of these stops would also be in most cases greatly enhanced were the pipes placed in a horizontal position, as in the grand Caillé-Col organ at Manchester and elsewhere. Furthermore, the various stops should be of about equal power; the 8 feet Clarionet (playing forte) should have with it, if required, a 4 feet Flute of equal power. A melody played upon a Clarionet and Flute an octave apart by orchestral players would have the power of the two instruments adjusted and balanced to equal each other. In the organ we so frequently find that a Flute of 4 feet (beautiful in itself), when used with the Clarionet, gives the effect of a stop that has been added to qualify the tone of that stop, instead of sounding as a clarionet and flute played an octave apart. The same thing applies to the Bassoon of 16 feet, that should equal the power of the 8 feet Clarionet or Oboe. We must bear in mind that, in the case of imitative solo stops on a fourth manual, the balance of ensemble effect need not be considered (tuba stops are excepted). The stops are placed there

for solo purposes principally; and, when used in combination with each other for melodic purposes—in such a combination as Bassoon 16 feet, Clarionet 8 feet, and Flute 4 feet—they should be of equal power, and not more powerful than the other. If it were desirable that the middle (8 feet) octave should be a little more prominent than the outside (16 feet and 4 feet) octaves, then the Oboe or other 8 feet stops would be added; just as, in an orchestra, the clarionet (in a similar combination) could be reinforced by the oboe or violins.

It is rather absurd in the matter of imitative stops to suggest Octave Oboes, Octave Bassoons, or Double (16 feet) Oboes, and such things: they are not wanted in the organ, nor are there equivalent instruments to be found in the (ordinary) orchestra. The upward compass of an 8 feet organ Clarionet stop equals that of the orchestral instrument, and anything above would demand flute or string tone. The Bassoon in the organ is useful in 8 feet pitch; but it is probably even more useful as a 16 feet stop. If orchestral scores are examined, it will be found that, when used for melodic purposes, the bassoon is often used to duplicate in a lower octave a theme played by clarionets or oboes. Thus it is convenient to have the Bassoon in 16 feet pitch (and by all means in 8 feet pitch as well, if it can be afforded) in the organ.

As supplementary to imitative orchestral reeds, the Vox Humana must, I think, claim a place under the heading of imitative stops. We will for the time being dismiss its claim to represent the human voice (though admitting that, in certain buildings and under favorable conditions and with the help of a lively imagination, people have honestly credited the stop with having a semblance to the human voice), and give it a place in the organ for the sake of its combinational and coloring properties. For musette and pastoral effects, the Vox Humana is often (though not always) happily combined with the Swell Oboe. M. Guilmant is partial to this kind of treatment of the stop. Or again, with liquid toned Flutes of 8 and 4 feet and many other combinations (both with and without the Tremulant, which by the way I much prefer to call the Vibrato), it can produce charming effects. For the reason that it is with these imitative stops that we have the Tremulant or Vibrato most frequently used, I will mention here that this accessory, when it has a regular beat, whether slow or fast, is very monotonous and inartistic. The most rational arrangement that I know is the (Casson) Vibrato, the beats of which are slow when the swell shutters are closed, but which increase in speed as the shutters are opened and a crescendo is being made. This follows the effect of the vibrato of the human voice and stringed instruments, and is natural.—*R. Meyrick-Roberts in The Musical Opinion.*

Gt. Diapasons, Flute and Principal.
Ped. Bourdon coupled to Gt.

CORO FUGATO.

Allegro. $\text{♩} = 108$.

V. NOVELLO.

1559125

The musical score consists of four systems of piano accompaniment, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#) and the time signature is common time (C). The first system shows a rhythmic pattern in the bass staff and a melodic line in the treble staff. The second system includes a fortissimo (*ff*) marking and a 'Ped.' (pedal) instruction. The third system features a 'Man.' (manicella) instruction. The fourth system begins with a 'Ped.' instruction, followed by a tempo change to 'Adagio.' and a 'rall' (rallentando) marking. The score concludes with a double bar line.

Gt. Full to 15th.
Sw. Full coupled to Gt.
Ped. Bourdon and Op. Dia.
Sw. to Ped.

AN EASTER ALLELUIA.

E. L. ASHFORD.

$\text{♩} = 100$

Man. Ped. Gt. Sw.

Man. Ped. Gt. Sw.

$\text{♩} = 96$

dim. Gt. Man. Ped.

Man. Man. Man.



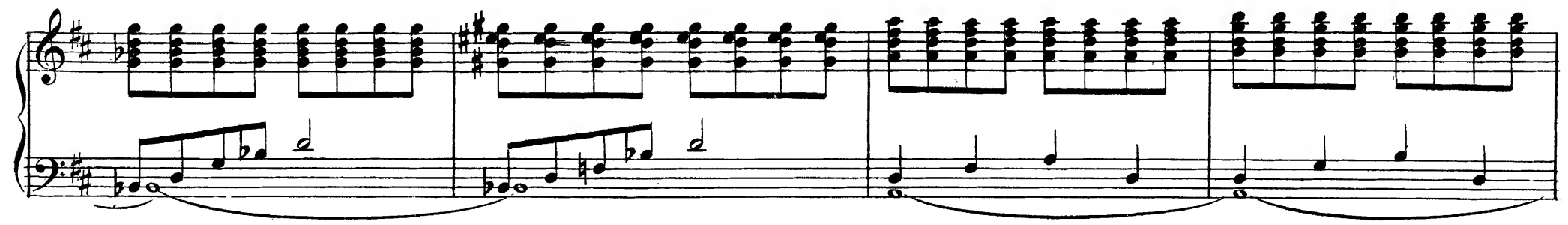
The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features dense block chords in the treble and a more active bass line. Pedal points are indicated by 'Ped.' at the beginning and middle. A 'Man.' (Mancucha) instruction is placed above the bass staff in the third measure.

Ped. Man. Ped.

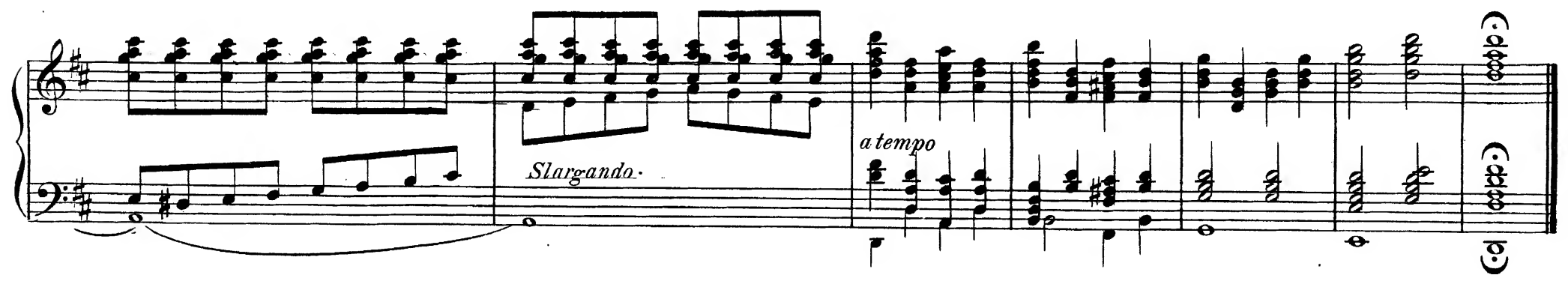


The second system continues the musical piece. It includes a 'Sw. closed.' (Swell closed) instruction above the treble staff in the second measure, followed by 'very slow.' in the bass staff. A guitar entry is marked 'Gt. a tempo' in the fifth measure. The system concludes with 'Open Sw. gradually.' (Open Swell gradually) above the treble staff.

Sw. closed. very slow. Ped. Gt. a tempo Open Sw. gradually.



The third system features a series of sustained block chords in the treble, while the bass staff plays a rhythmic pattern of eighth and sixteenth notes. The system is divided into four measures by bar lines.



The fourth system begins with a 'Slargando.' (Ritardando) instruction above the bass staff. The music transitions from the previous system's patterns. The system ends with a double bar line and repeat signs in both staves, indicating the end of the piece.

Slargando. a tempo

6 Gt. St. Dia. Dulciana and Flute.
Sw. Op. Dia.
Ped. Bourdon.
Sempre legato.

ANDANTE PASTORALE.

ARTHUR W. MARCHANT.

The musical score is written for four staves, representing two systems of two staves each. The first system (top two staves) is for the Gt. St. Dia. Dulciana and Flute, marked with a piano (*p*) dynamic and a 'Sw.' (Swell) bracket. The second system (middle two staves) continues the Dulciana and Flute parts, with a 'cresc.' (crescendo) marking in the second staff. The third system (bottom two staves) is for the Sw. Op. Dia. and Ped. Bourdon, marked with a mezzo-forte (*mf*) dynamic and a 'Gt.' (Great) bracket. The music is in 6/8 time, with a key signature of one flat (B-flat). The tempo is marked 'Andante Pastorale'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

poco rit *atempo*

This system contains the first six measures of the piece. It features a treble and bass staff. The first measure has a treble staff with a melodic line and a bass staff with a supporting line. The second measure continues the melody. The third measure is marked *p* and includes a *Sw.* (swell) bracket. The fourth measure has a melodic line in the treble and a bass line. The fifth measure continues the melody. The sixth measure ends with a half note in the treble and a bass line.

This system contains measures 7 through 12. The melody continues in the treble staff, with various intervals and rests. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

This system contains measures 13 through 18. Measure 14 includes a *Gt.* (glissando) bracket. Measure 15 has a *Sw.* (swell) bracket. Measure 16 is marked *dim.* (diminuendo). The system concludes with a half note in the treble and a bass line.

poco rit al fine.

This system contains the final six measures of the piece, marked *poco rit al fine.* The melody in the treble staff leads to a final cadence. The bass staff provides a steady accompaniment throughout.

Gt. Full.
Sw. Full coupled to Gt.
Ped. Op Dia.

POSTLUDE.

D'AUVERGNE BARNARD.

Allegro maestoso.

The musical score is written for piano and guitar. It consists of four systems of music. The first system is marked *f* and *Allegro maestoso*. The second system continues the *Allegro maestoso* tempo. The third system is marked *f Pomposo*. The fourth system continues the *Pomposo* tempo. The score is written in 3/4 time and features a variety of musical notations, including chords, arpeggios, and melodic lines. The piano part is written in the left hand and the guitar part in the right hand. The score is arranged in four systems, each with a grand staff (piano and guitar staves).

9

p *rit* *ff*

LENTO.

AUGUST REINHARD.

PRELUDE.

A. H. MANN.

Gt. Op. Dia.
Sw. Soft. 8ft. and Flute.
Ped. Bourdon.

M. M. $\text{♩} = 66$.

The musical score is written for piano and consists of four systems of music. The first system begins with the instruction "Sw. *p*" and the tempo marking "M. M. $\text{♩} = 66$ ". The second system includes dynamics *pp*, *f*, and *p*, and a bracketed instruction "Gt. *f*". The third system includes the instruction "Sw. closed" and dynamics *ff*, *pp*, and *pp*. The fourth system includes the instruction "Add Op Dia." and dynamics *pp*, *mf*, *f*, and *sf*. The score is written in a key signature of one flat and a 3/4 time signature.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo) in the bass clef. The key signature has one flat (B-flat). The system contains several measures of music, including a large slur over the first few measures.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *ff* (fortissimo) in the bass clef. The system includes a bracketed section labeled *Gt.* (Guitar) and another bracketed section labeled *Sw. pp* (Swell, pianissimo). The key signature has one flat (B-flat).



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *rall* (rallentando) in the treble clef and *pp* (pianissimo) in the bass clef. The system includes a bracketed section labeled *Op Dia. off. Tempo.* (Operatic Dialogue, off. Tempo.). The key signature has one flat (B-flat).



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *f* (forte) in the bass clef. The system includes a bracketed section labeled *p* (piano). The key signature has one flat (B-flat).

OFFERTORY.

Full Swell closed.

Ped. Bourdon.

FR. ABT.

Con espressione.

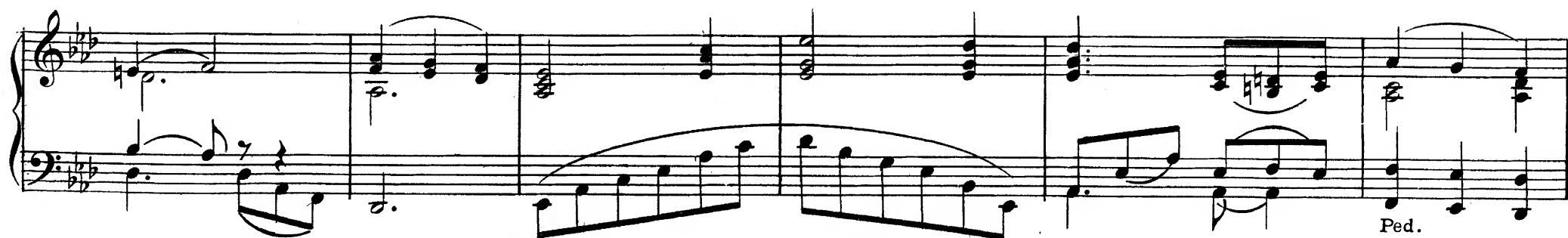
The musical score consists of four systems of piano accompaniment, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The first system includes the instruction "Man." below the bass staff. The second system includes the instruction "Ped." below the bass staff. The third and fourth systems continue the accompaniment with various rhythmic patterns and chords. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast, flowing accompaniment.



First system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The music consists of a melody in the treble staff and a harmonic accompaniment in the bass staff, primarily using eighth and sixteenth notes.



Second system of musical notation. It includes performance instructions: *rit* (ritardando) and *a tempo* (return to tempo). Dynamic markings include *pp* (pianissimo) and *mf* (mezzo-forte). A text instruction "Reduce to Soft 8ft." is present. Pedal markings "Man." (manual) and "Ped." (pedal) are indicated.



Third system of musical notation, continuing the piece with a treble and bass staff. It features a long melodic line in the bass staff and chords in the treble staff. A "Ped." (pedal) marking is at the end of the system.



Fourth system of musical notation, the final system on the page. It includes dynamic markings *mf*, *pp* (pianissimo), *poco rit.* (poco ritardando), and *ppp* (pianississimo). Pedal markings "Man." and "Ped." are present.

UNFOLD, YE PORTALS.

[Easter Postlude. From "The Redemption"]

Full Organ, all couplers.

CH. GOUNOD.

Arr. by E. L. Ashford.

Gt.

Ped.

cresc. poco a poco.

Trumpet.

Fine.

Ped.

15

Sw. closed.

Man.

Gt.

Trumpet.

Gt.

Ped.

Sw. *pp*

Man.

Gt.

Trumpet off.

Ped.

D.S.

PRELUDE.

Gt. Diapasons.

AUGUST REINHARD.

POSTLUDE.

ARTHUR W. MARCHANT.

Gt. Open Diapasons.
Sw. Soft 8' and 4' coup to Gt.
Ped. Bourdon coup, to Sw.

Allegro moderato.

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The first system starts with a mezzo-forte (mf) dynamic marking. The music is characterized by continuous sixteenth-note runs in the right hand, often beamed in groups of four, and a more rhythmic accompaniment in the left hand using eighth and quarter notes. There are several phrasing slurs and ties across measures, indicating a continuous melodic line. The notation includes various accidentals (sharps, naturals) and rests, particularly in the later systems where the right hand has more complex rhythmic patterns.

cresc. *poco rall.*

The first system of musical notation consists of five measures. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature. The melody starts with a half note F#, followed by a quarter note G, and then a series of eighth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. The first measure is marked with a crescendo (*cresc.*). The fifth measure is marked with a tempo change to *poco rall.* (a little slower).

a tempo *mf*

The second system of musical notation consists of five measures. The treble clef staff continues the melody with various note values and rests. The bass clef staff features a more active accompaniment with eighth and sixteenth notes. The first measure of this system is marked *a tempo* (return to tempo) and *mf* (mezzo-forte).

The third system of musical notation consists of five measures. The treble clef staff shows a continuation of the melodic line with some chromatic movement. The bass clef staff maintains a steady accompaniment. The system concludes with a double bar line.

ff *rall. al fine.*

The fourth system of musical notation consists of five measures. The treble clef staff features a melodic line that leads to a final cadence. The bass clef staff has a more prominent accompaniment, including a *ff* (fortissimo) marking in the third measure. The system concludes with a double bar line and is marked *rall. al fine.* (rallentando to the end).

Gt. Dul.
Sw. Oboe.
Ped. Bourdon.

SERENATA.

M. MOSZKOWSKI.

Sw.

Slow. { Gt.

Man.

Ped. ad lib.

Add Flute.

Animato.

Op. Dia.

Man.



First system of musical notation. The treble staff contains a series of eighth and sixteenth notes, some beamed together. The bass staff contains chords and single notes. Pedal markings are present: "Ped." at the beginning and "Man." (Mancina) in the middle.



Second system of musical notation. The treble staff features a long, flowing melodic line with many beamed notes. The bass staff has fewer notes, mostly chords. A "molto rit." (molto ritardando) marking is placed above the treble staff. A "Ped." marking is at the end of the system.



Third system of musical notation. The treble staff continues the melodic line with various note values and rests. The bass staff provides harmonic support with chords and moving lines.



Fourth system of musical notation. The treble staff includes a triplet of eighth notes marked with a "3" above them. The bass staff continues with chords. "rit." (ritardando) and "pp" (pianissimo) markings are present in the bass staff.

ANDANTE IN F MINOR.

{ Sw. Full, without reeds.
{ Ped. Bourdon.

E. L. ASHFORD.

Sw. closed.

cresc. poco a poco.

Man. Ped.

dim.

rit *molto lento.* *a tempo*

Man.

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Two systems of musical notation for piano. The first system consists of two staves with a treble and bass clef, featuring a key signature of three flats (B-flat, E-flat, A-flat). The music includes various chords and melodic lines. The second system also consists of two staves with the same key signature. It includes dynamic markings such as *f*, *dim.*, *rall.*, *et*, *dim.*, *pp*, and *Man.* (Mancuso). Pedal markings (*Ped.*) are present at the end of both systems.

CON CALMA.

Great Diapasons.

AUGUST REINHARD.

Two systems of musical notation for piano. The first system consists of two staves with a treble and bass clef, featuring a key signature of one sharp (F-sharp) and a common time signature (C). The music includes various chords and melodic lines. The second system also consists of two staves with the same key signature and time signature. It includes various chords and melodic lines, ending with a double bar line.

MARCH IN D.

HIMMEL.

Transcribed by A. G. Colborn.

Gt. Full without Mixtures.
Sw. Full closed.
Ch. 8' and 4'.
Ped. 16' and 8' coup to Gt.

Gt.

Ch.



Sw. *sempre stacc.*

This system contains three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a series of chords and some melodic lines. The middle staff is a bass clef with a key signature of two sharps, containing chords and a melodic line. The bottom staff is a bass clef with a key signature of two sharps, containing a melodic line. The instruction "Sw. *sempre stacc.*" is written above the middle staff.



Gt.

This system contains three staves. The top staff is a treble clef with a key signature of two sharps, featuring a melodic line with triplets. The middle staff is a bass clef with a key signature of two sharps, containing chords and a melodic line. The bottom staff is a bass clef with a key signature of two sharps, containing a melodic line. The instruction "Gt." is written above the top staff.



Sw. (closed) cresc. - - en - - do Gt (coup to Sw) 3

This system contains three staves. The top staff is a treble clef with a key signature of two sharps, featuring a melodic line. The middle staff is a bass clef with a key signature of two sharps, containing chords and a melodic line. The bottom staff is a bass clef with a key signature of two sharps, containing a melodic line. The instruction "Sw. (closed)" is written above the top staff. The instruction "cresc. - - en - - do" is written above the middle staff. The instruction "Gt (coup to Sw)" is written above the middle staff. The instruction "3" is written above the bottom staff.



First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, followed by a series of chords. The middle staff (bass clef) contains a melodic line with eighth and sixteenth notes, followed by a series of chords. The bottom staff (bass clef) contains a series of chords. The label "Sw." is positioned above the middle staff on the right side.



Second system of musical notation. The top staff (treble clef) contains a series of chords. The middle staff (bass clef) contains a series of chords. The bottom staff (bass clef) contains a series of chords. The label "Gt." is positioned above the middle staff on the left side, and the label "Ch." is positioned above the middle staff on the right side.



Third system of musical notation. The top staff (treble clef) contains a series of chords. The middle staff (bass clef) contains a series of chords. The bottom staff (bass clef) contains a series of chords. The label "Sw.(closed.)" is positioned above the middle staff on the left side, and the label "Ch." is positioned above the middle staff on the right side.



First system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first two measures. The middle staff (bass clef) contains a melodic line with a slur over the first two measures. The bottom staff (bass clef) contains a melodic line with a slur over the first two measures. The key signature is one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as slurs, ties, and accidentals.

Gt.
(with Sw.opened)



Second system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first two measures. The middle staff (bass clef) contains a melodic line with a slur over the first two measures. The bottom staff (bass clef) contains a melodic line with a slur over the first two measures. The key signature is one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as slurs, ties, and accidentals.

Sw. Gt.



Third system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first two measures. The middle staff (bass clef) contains a melodic line with a slur over the first two measures. The bottom staff (bass clef) contains a melodic line with a slur over the first two measures. The key signature is one sharp (F#). The time signature is 4/4. The notation includes various musical symbols such as slurs, ties, and accidentals.

Sw(opened.) *tutta forza.*

THE HEAVENS ARE TELLING.

From The Creation.

JOS. HAYDN.

Gt. Full.
Sw. Full coupled to Gt..
Ped. Op, Dia.
Sw. to Ped.

Allegro moderato.

The musical score is written for piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clefs). The tempo is marked 'Allegro moderato.' The key signature is one flat (B-flat major or D minor). The score includes various dynamic markings: *f* (forte), *sf* (sforzando), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The guitar part is indicated by 'Gt. f' at the beginning of the first system. The piano part includes a 'Sw.' (Swell) marking at the end of the third system. The score is a single-page excerpt from a larger work, as indicated by the page number '26' in the top left corner.



First system of musical notation. The treble staff contains a melodic line with various intervals and rests. The bass staff provides a harmonic accompaniment. A guitar part is indicated by the label "Gt." above the treble staff. A dynamic marking of *f* (forte) is present in the bass staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment. A dynamic marking of *f* (forte) is present in the bass staff.



Third system of musical notation. The treble staff includes a section marked "Sw." (Swell). The bass staff has a dynamic marking of *p* (piano). A dynamic marking of *f* (forte) is present in the bass staff, with a "Sw." marking below it.



Fourth system of musical notation. The treble staff features a melodic line with various intervals and rests. The bass staff provides a harmonic accompaniment.

Gt. *f* Gt.

The first system of musical notation consists of two staves. The upper staff is marked with a guitar (Gt.) and a forte (f) dynamic. It begins with a half note chord, followed by a half rest, and then a series of eighth notes. The lower staff also begins with a half note chord, followed by a half rest, and then a series of eighth notes. The system concludes with a double bar line.

p

The second system of musical notation consists of two staves. The upper staff begins with a half note chord, followed by a half rest, and then a series of eighth notes. The lower staff begins with a half note chord, followed by a half rest, and then a series of eighth notes. The system concludes with a double bar line.

f p f p f p f

The third system of musical notation consists of two staves. The upper staff begins with a half note chord, followed by a half rest, and then a series of eighth notes. The lower staff begins with a half note chord, followed by a half rest, and then a series of eighth notes. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff begins with a half note chord, followed by a half rest, and then a series of eighth notes. The lower staff begins with a half note chord, followed by a half rest, and then a series of eighth notes. The system concludes with a double bar line.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a series of chords and eighth-note patterns. The lower staff is in bass clef and starts with a double bar line and repeat dots. It contains a melodic line with eighth notes and a dynamic marking *marcato.* above the staff.



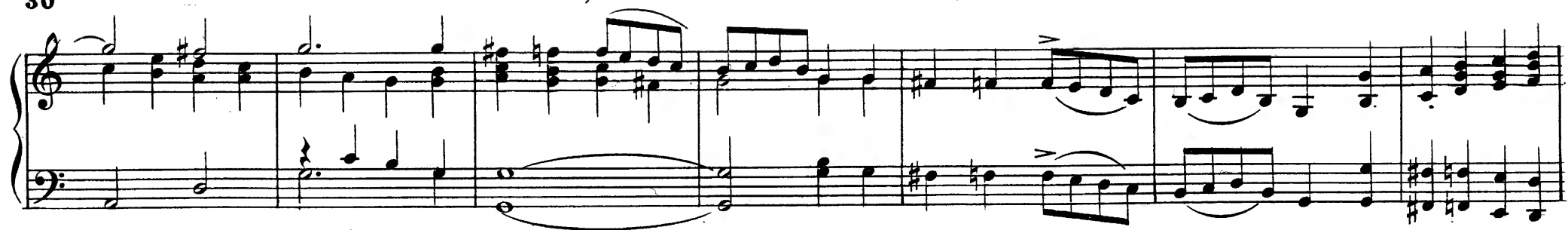
The second system of musical notation continues the piece. The upper staff features a series of chords and eighth-note patterns. The lower staff continues the melodic line from the first system, with a mix of eighth and sixteenth notes.



The third system of musical notation shows further development of the musical themes. The upper staff has a more complex melodic line with some accidentals. The lower staff continues with a steady eighth-note accompaniment.



The fourth system of musical notation concludes the page. The upper staff features a melodic line with a crescendo hairpin and a *sf* (sforzando) marking. The lower staff continues the accompaniment, ending with a final chord.





32 Gt. Melodia.
Sw. Soft 8ft and flute.
Ped. Bourdon.

MEDITATION.

E. L. ASHFORD.

Andante non troppo.

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First system of musical notation. The treble clef staff contains a series of chords and moving lines. The bass clef staff features a melodic line with a 'Sw.' (Swell) marking and a slur. The key signature is one sharp (F#).



Second system of musical notation. The treble clef staff has a long, sustained chord with a 'Ped.' (Pedal) marking. The bass clef staff has a melodic line with a 'Sw.' (Swell) marking. An instruction 'Add Oboe.' is written above the treble staff. The key signature is one sharp (F#).



Third system of musical notation. The treble clef staff contains a melodic line with dynamics 'dim.' (diminuendo), 'poco rit.' (poco ritardando), and 'atempo' (ad libitum). The bass clef staff has a melodic line. The key signature is one sharp (F#).



Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff has a melodic line. The key signature is one sharp (F#).

34

Oboe off.

Gt.

Man.

Draw. Op Dia.

Sw.

Op Dia off.

p

pp

Ped.

Man.

Ped.

PRELUDE.

Gt. Dul.

AUGUST REINHARD.

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